

2008

# What is a Partition?

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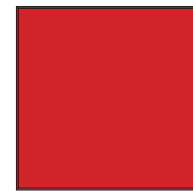
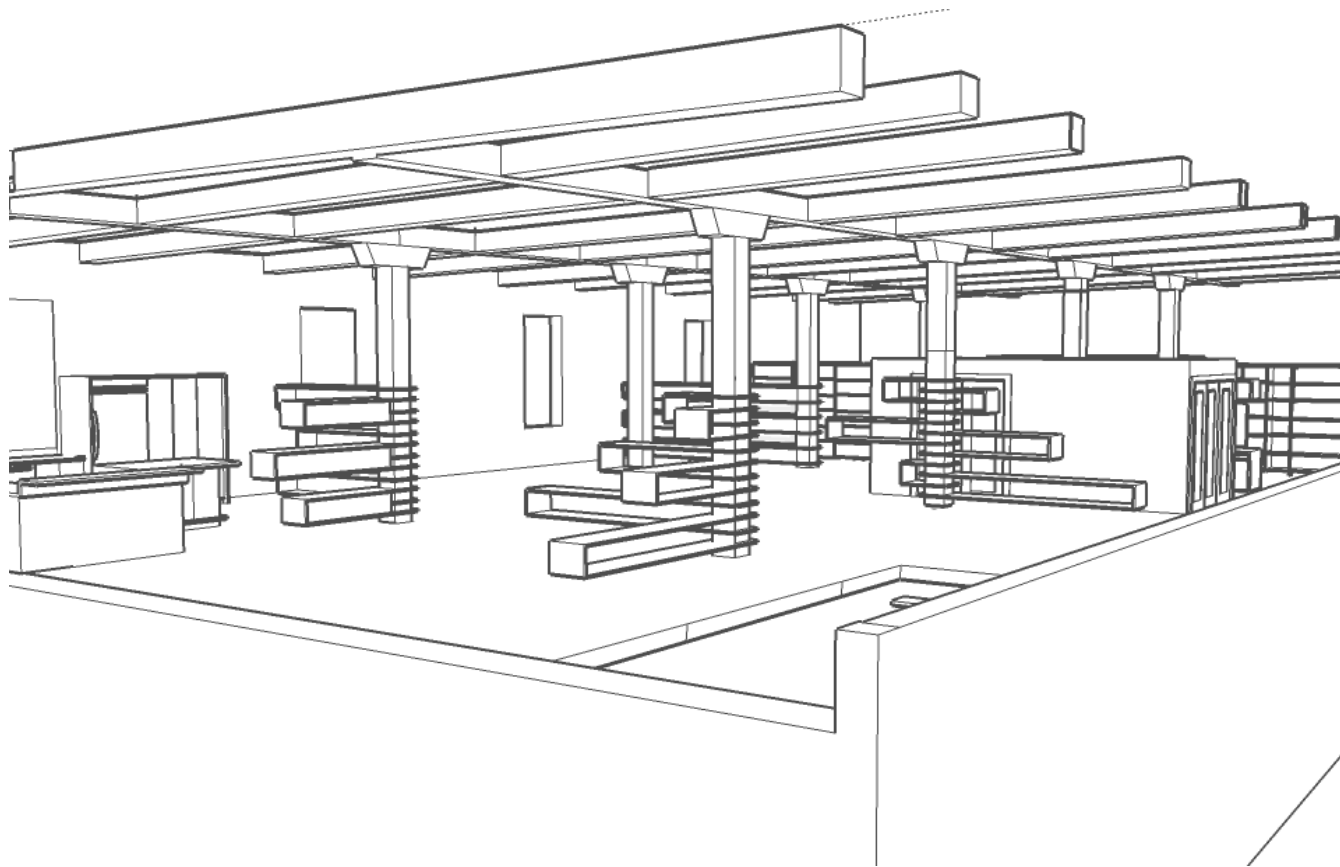
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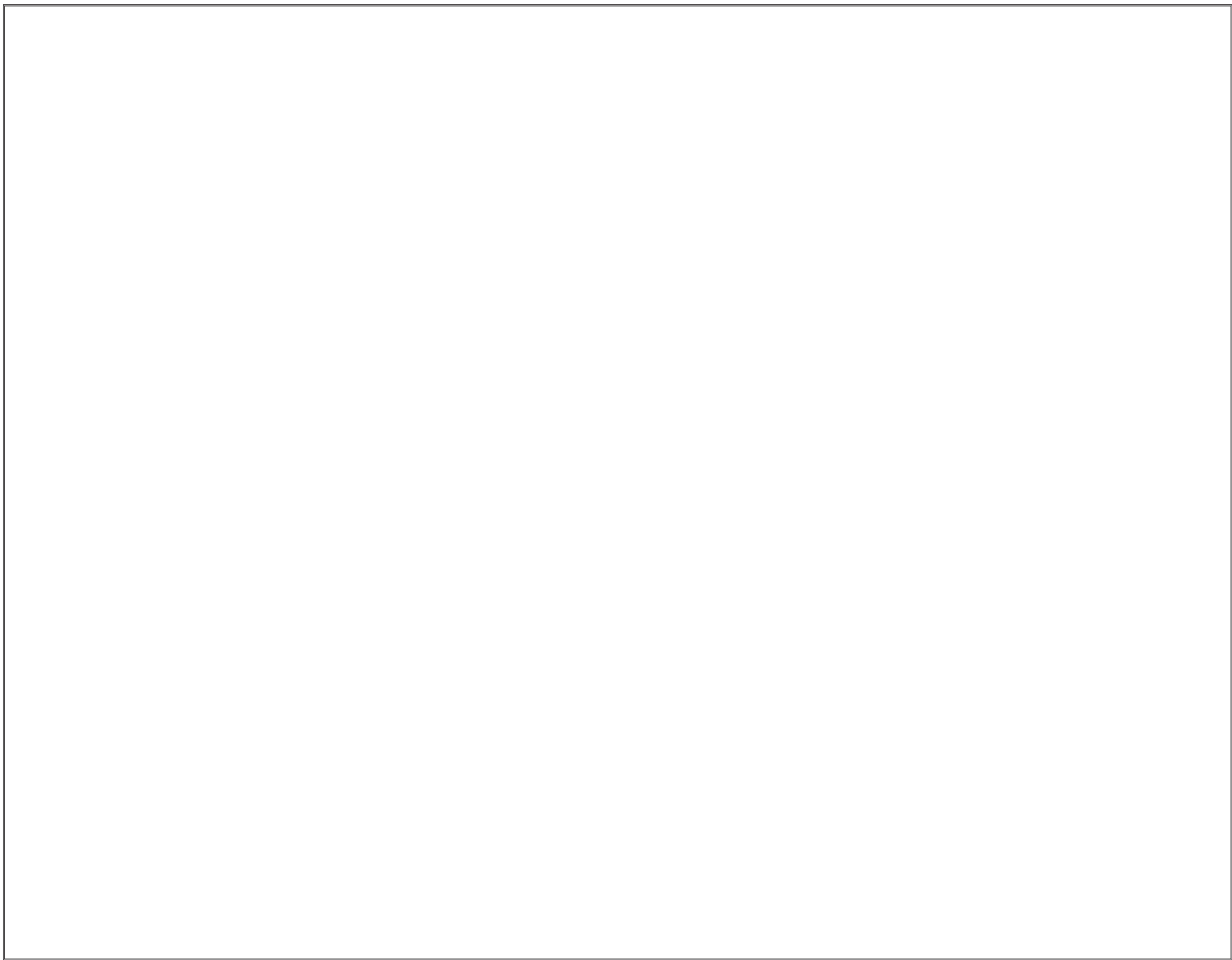
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what is a partition ?

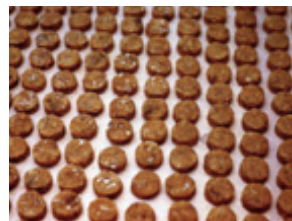
Lee DiJoseph



I would like to thank all of the professors in the interior design department for their patience and knowledge and advice, Deloris for being the glue that holds the program together and my wife for bribing me with a vacation to paradise if I finish.



# Contents



Note. From *The Work of Charles & Ray Eames*, by The Library of Congress (2004). Retrieved on April 2, 2008 at <http://www.loc.gov/exhibits/eames/beauty.html>

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## Thesis Statement

Design a versatile and adaptable prefabricated wall system using readily available materials that will give the occupant the opportunity to structure space. Issues of light, form, construction, movement, balance, and function will be addressed and applied.

## Abstract

Buildings from the nineteenth century are rich with history and tradition in their materials, design and construction. Over the past few years in Richmond, many of the formerly vacant buildings have been converted into residential “lofts”. These spaces have the potential to teach and serve us in a way we could never duplicate today. The space we live in has the power to determine how well we function. I believe this is one of the keys to happiness. I like to think of these buildings holistically in terms of past, present, and future . I will supplement the space with partitions to optimize its functionality today while respecting its history and not hindering its future. The use and placement of the partitions resulted in a functionally defined yet open space.

# DESIGN MANIFESTO

## SOUP

Do one thing and do it well. I love my little Vietnamese pho soup restaurant. Beef Broth. That is what they make. And they make it well. It is always the same unless, on occasion, it is better than usual.

The simple broth requires a not so simple preparation. A clear beef broth begins with roasted bones, charred onions, Saigon cinnamon, star anise, cloves, black cardamom, and charred ginger. The ingredients are simmered, skimmed and cultivated for hours by the ancient woman hidden behind the vats of scorching liquid. Eventually, a rich, clear, and complex broth develops and becomes the backbone for all the soup dishes in the restaurant.

There are different cuts of beef to choose from and a plate of accessories: bean sprouts, basil, lime and chilies. The soup does not require any of these additions, but they all serve to support and enhance without overpowering or distracting from what was to be built: the broth. It embodies the complexity of simplicity: generations of transmitted knowledge, preparation, and execution.

## HAWAII

Do one thing and do it efficiently. I love Hawaii. I was there for my friend Vicci's wedding. She was marrying Sid, a native Hawaiian. Everyone in the community did what they do with the harmonious goal of marrying this couple. Uncles caught fish that morning. Aunties prepared the catch that afternoon. Cousins hung ceremonial flowers that evening.

I was there when Vicci and Sid needed to build a deck. Again the community was called on. One neighbor brought wood. Another neighbor brought his tools. Another neighbor brought twenty years of experience in building. Community created what was to be built: the deck.

The Island showed me its resourceful community. Permits, contractors, laser-levels - what could be complex could be simple. It's unmistakable goal: reliance on each other to get one thing done.

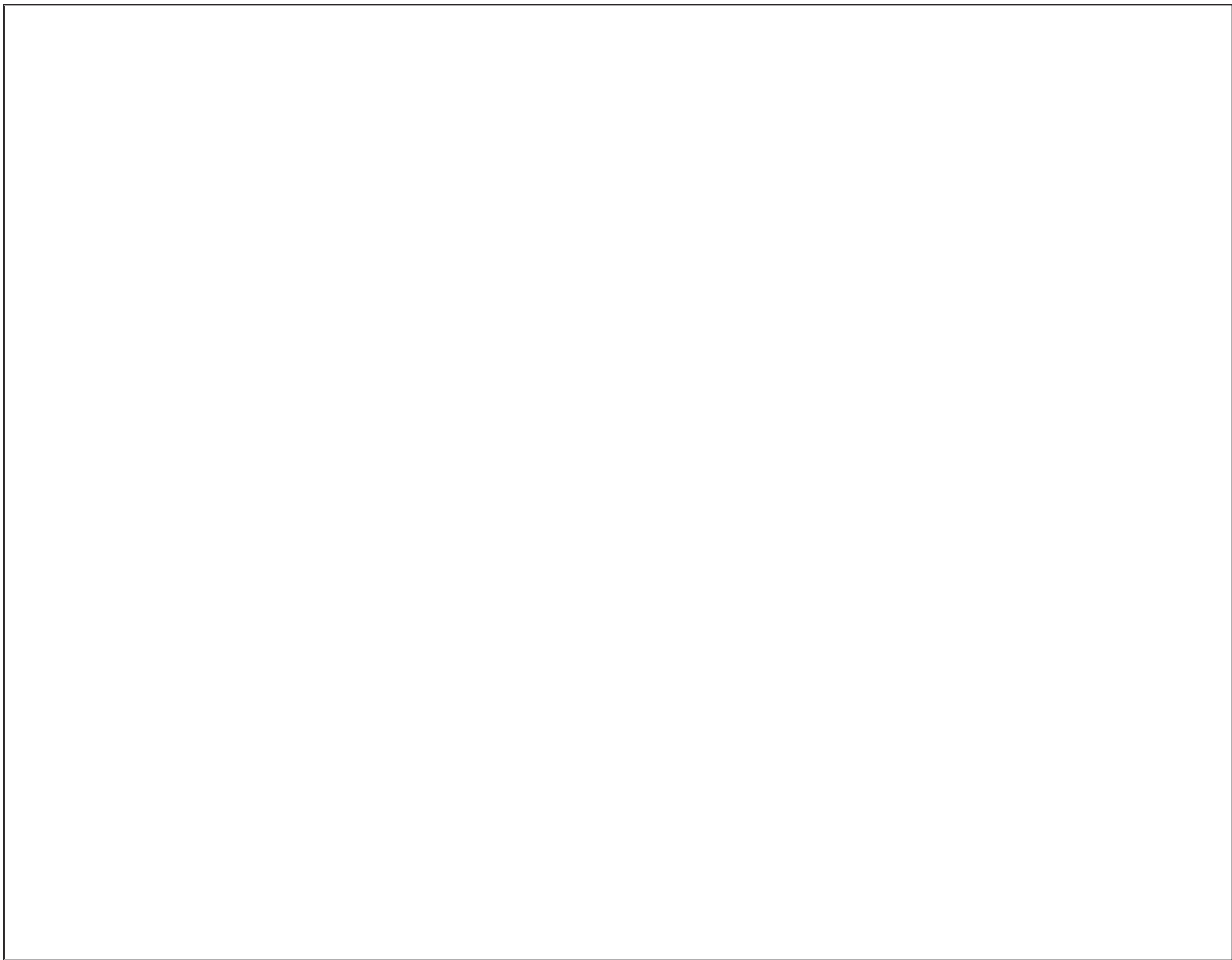
## DESIGN

If you do something simple, there is the fear that people will think that is all that you can do. But pho isn't served with an inedible garnish, a streak of red flare on a bowl much too big. My materials are her ingredients. Her broth nurtures, holds the rest. A raw, open space holds my design. My earnest intention is that the end products are the same.

Obvious is to call on neighbors. They comprise the structure of a community. Island neighbors make the complex simple. But the obvious is generally not what people do. Be humble and meet the needs of the program. It's not necessarily about the designer. Good design turns what people need into something they want.

site

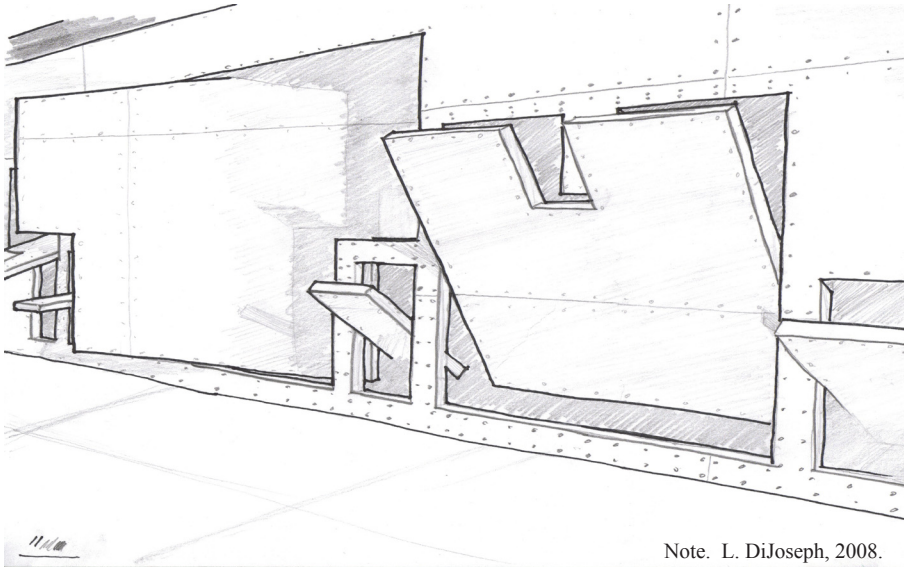




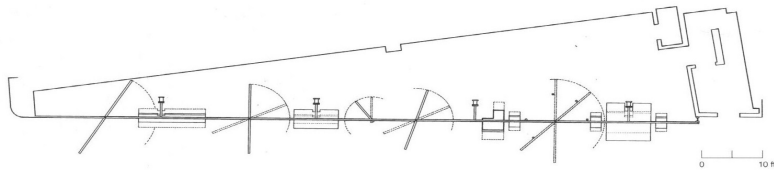
**case studies**



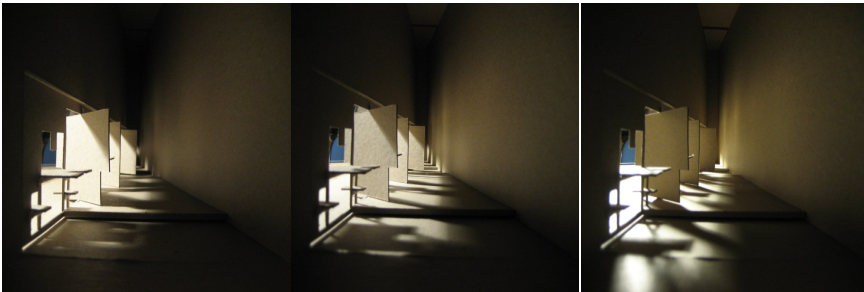
# STOREFRONT FOR ART AND ARCHITECTURE



Note. L. DiJoseph, 2008.

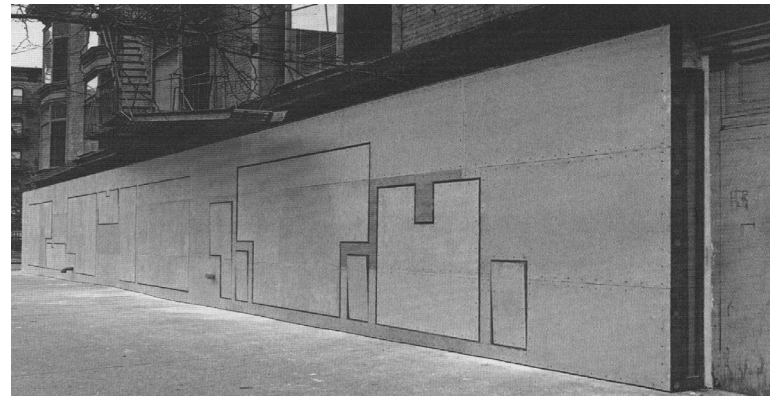


Note. From *Intertwining* (p.111), by Steven Holl, 1996, New York, New York: Princeton Architectural Press. Copyright 1996.



Note. L. DiJoseph, 2008.

StoreFront for Art and Architecture is located in downtown Manhattan at the point where Chinatown, Little Italy, and Soho come together (Holl, 1996). The building's exterior is its focus. Holl designed the exterior with hinged panels arranged like a puzzle. This produced intense light and shadows. As a result, the interior and exterior environments were blurred.



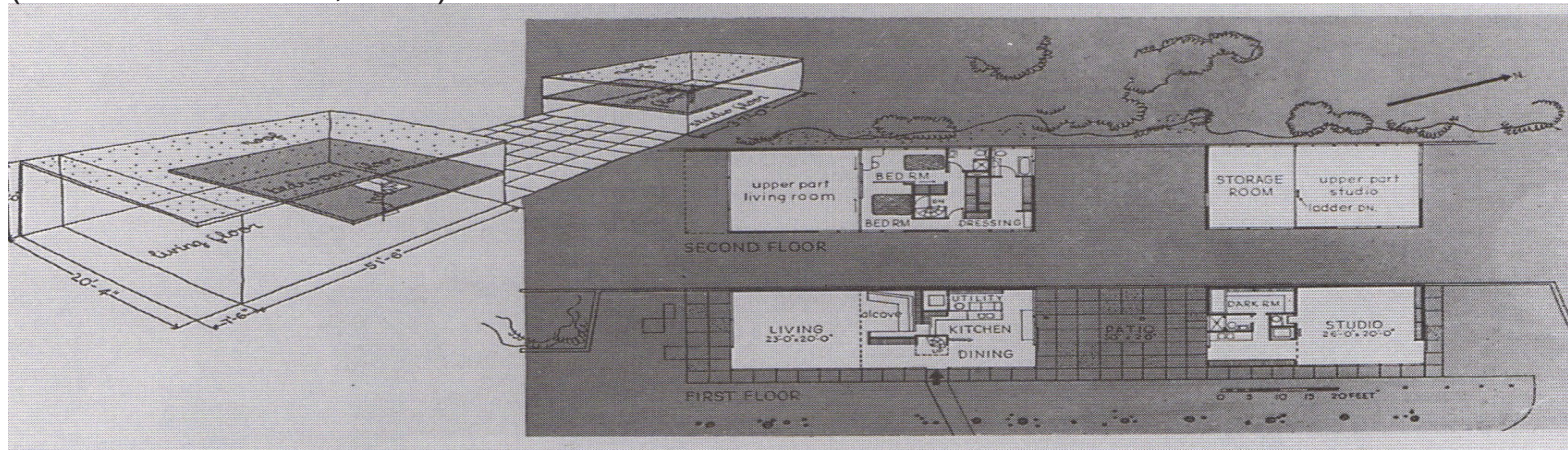
Note. From *Intertwining* (p.112), by Steven Holl, 1996, New York, New York: Princeton Architectural Press. Copyright 1996.



# Eames case study house No. 8

The Case Study House Program's Eames House is located in Pacific Palisdes, California. The Program was established in the mid-1940s and lasted for almost 20 years. The Program was a post-war experiment to design prototypes for high-quality, yet low-and medium-cost homes (Kirkham, 2001). The Eames' house was one of 25 homes built.

"It was designed as an attempt toward a living pattern and not as a fixed architectural pattern" (Eames Foundation, 2001).



Note. From *Charles and Ray Eames: Deesigners of the Twentieth Century* (p. 108), by P. Kirkham, 2001, Cambridge, MA: The MIT Press. Copyright 1949 by Ray Eames.



Note. From *Eames House Gallery*, by Eames Foundation. (2004). Retrieved on April 3, 2008 at [http://www.eamesfoundation.org/gallery/index.html?pageNum\\_getPhoto=1&totalRose\\_getPhoto=88](http://www.eamesfoundation.org/gallery/index.html?pageNum_getPhoto=1&totalRose_getPhoto=88)

## Rietveld Schröder House



Note. From *20th Century Architecture: Schroder-Schrader House, Utrecht*, by A Digital Archive of Architecture (1997). Copyright 1997 by Jeffrey Howe. Retrieved April 4, 2008 from [http://www.bc.edu/.../cas/fnart/arch/20\\_schroder.html](http://www.bc.edu/.../cas/fnart/arch/20_schroder.html)

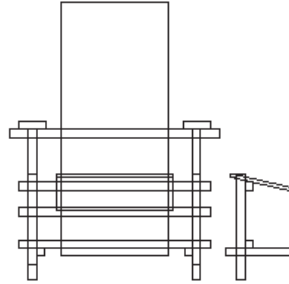
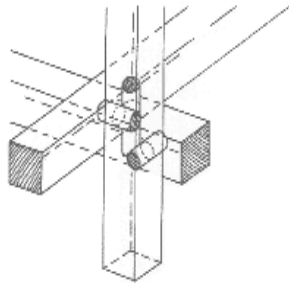
The Rietveld Schröder House in Utrecht was built in 1924 by Dutch architect Gerrit Rietveld (Rietveld Shroder House, 2005). It was commissioned by Mrs. Schroder to be designed without walls. The Schroder House is an important example of De Stijl architecture. The House emphasizes color, lines, volume, and transparency.



Note. From *Schroder House, Utrecht, The Netherlands*, by Galinsky (2006). Copyright 2003 by Wilma Kwan. Retrieved April 4, 2008 from <http://www.galinsky.com/buildings/schroder/index.htm>







The Rietveld Schröder House is a “radical break with all architecture before it. Inside there is no static accumulation of rooms, but a dynamic, changeable open space.” Mrs.. Schröder felt that living space “should be usable open or subdivided” (Rietveld Shroder House, 2005). Rietveld did this by developing a system of sliding and revolving panels. This system created a seemingly unlimited configuration, each with its own unique function.



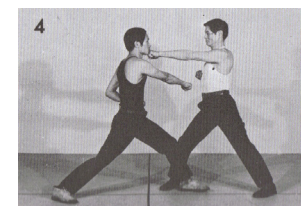
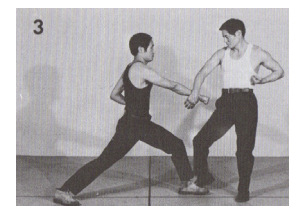
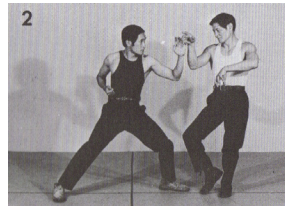
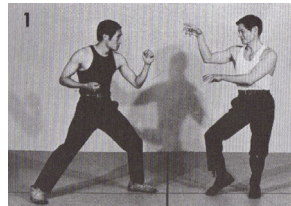
Note. All pictures From *Gerrit Th. Rietveld*. Copyright Centraal Museum Utrecht. Retrieved on April 4, 2008 from <http://www.geocities.com/gerritrietveld/>

process

## Wing Chun kung fu



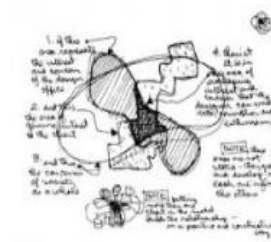
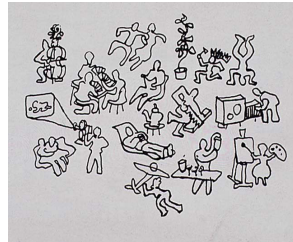
春詠  
梅  
逸  
功  
夫



Wing Chun Kung Fu was developed by a Shaolin nun, Ng Mui, in China approximately 400 years ago. This system uses the simplest movements to achieve maximum results. Ng Mui believed too much emphasis was placed on the “hard style” and felt that a wiser course of action should be taken to compliment the “hard” way. In order to apply energy more efficiently, she created the chi sao practice where one flows with the opponent instead of trying to dominate him. Structurally, this style compliments opponent strength and is known for its efficiency and effectiveness.

Beginning students start off by learning the first form, Siu Nim Tao. The concept of centerline, body alignment, and the basic hand positions are introduced. The importance of relaxation is stressed through practice and students develop their coordination, timing, sensitivity, balance, and understanding of energetics through repetition and training (Lee, 1972).

# Charles and Ray Eames



The Eames used multi-screen slide shows and film as a key tool in their design process. This media allowed them to go through an experience and to see the possibilities and the layers of meaning. They produced over 100 films which covered everything from toy trains to mathematics (Kirkham, 2001). Complex problems were approached in universal terms so that solutions would be equally as appealing and informative to a child as they would be to a scientist.



Note. From *Eames House Gallery*, by Eames Foundation. (2004). Retrieved on April 3, 2008 at [http://www.eamesfoundation.org/gallery/index.html?pageNum\\_getPhoto=1&totalRose\\_getPhoto=88](http://www.eamesfoundation.org/gallery/index.html?pageNum_getPhoto=1&totalRose_getPhoto=88)

# George Nakashima



George Nakashima was born in Spokane, Washington in 1905. He graduated from M.I.T. in 1930 with a masters in architecture and lived and worked in New York, Paris, India, and Japan before moving back to Seattle in 1940 (Nakashima, 1981). After spending time in an internment camp during the war, he moved to New Hope, Pennsylvania where he set up a woodworking shop. His process involved allowing the medium (wood) to determine its next life.

“We are left in awe by the nobility of a tree...and, finally, when time and weather bring it down, its body offers timber for our houses and boards for our furniture. The tree lives on” (Nakashima, 1981, p. 81).

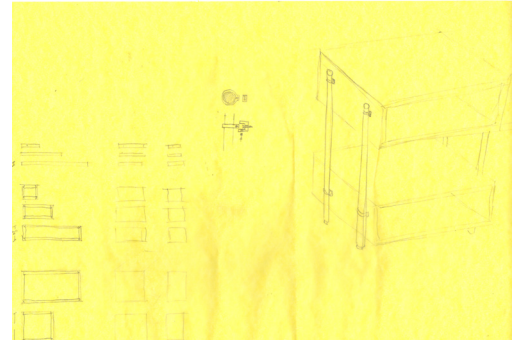
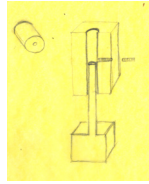
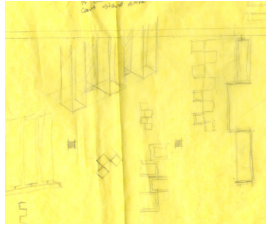


Note. All pictures from *George Nakashima Woodworker*. (2006). Retrieved on April 4, 2008 from <http://www.nakashimawoodworker.com/index.htm>

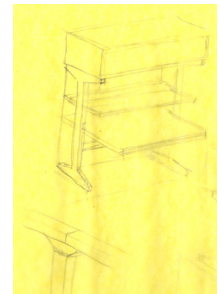
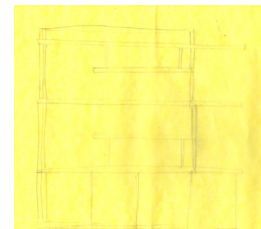
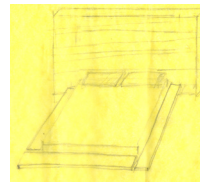
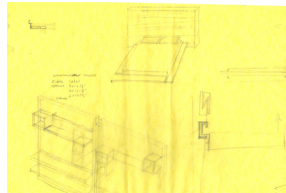
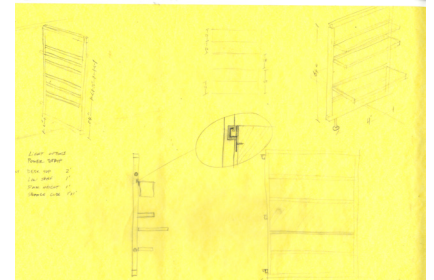
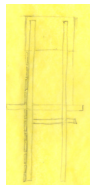
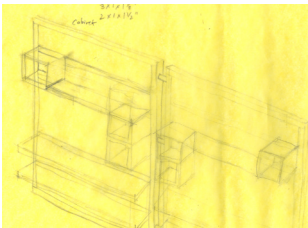
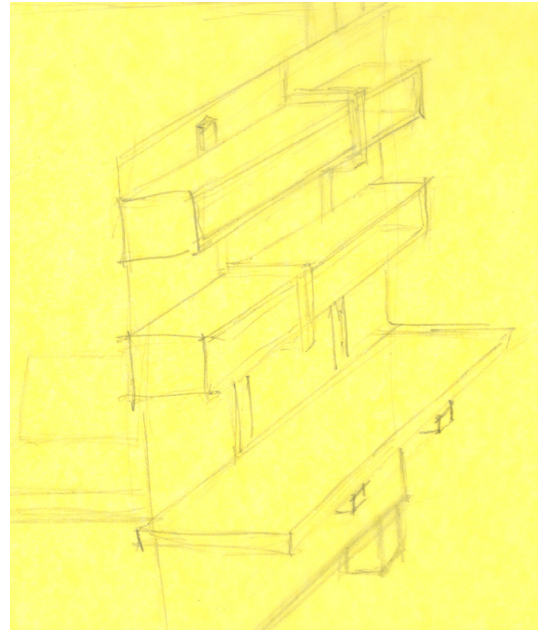
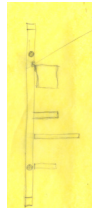
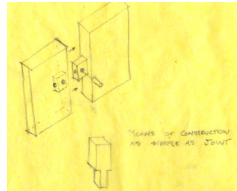
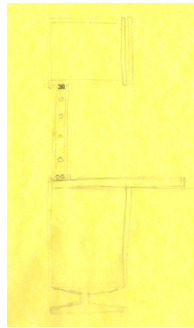
## program

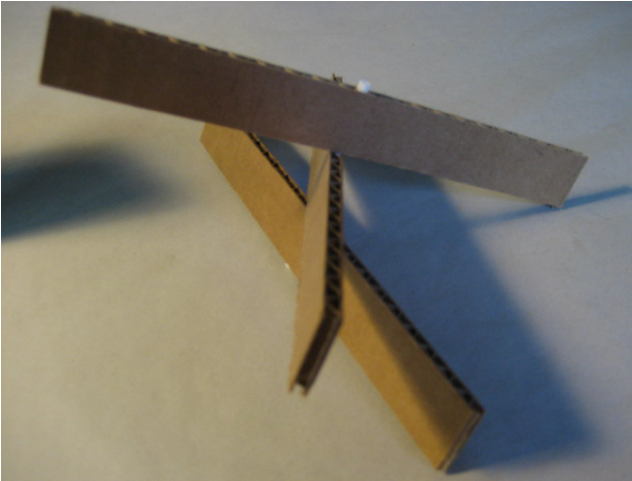
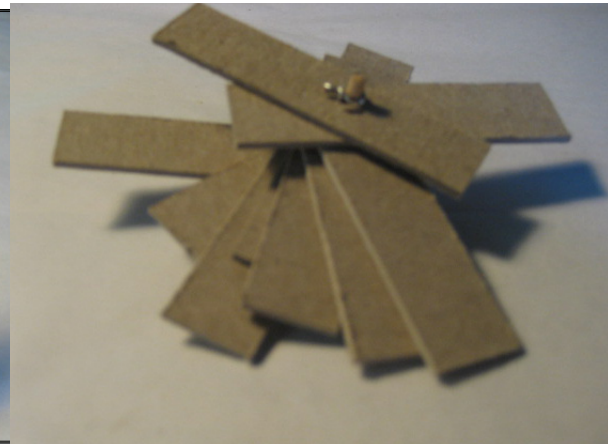
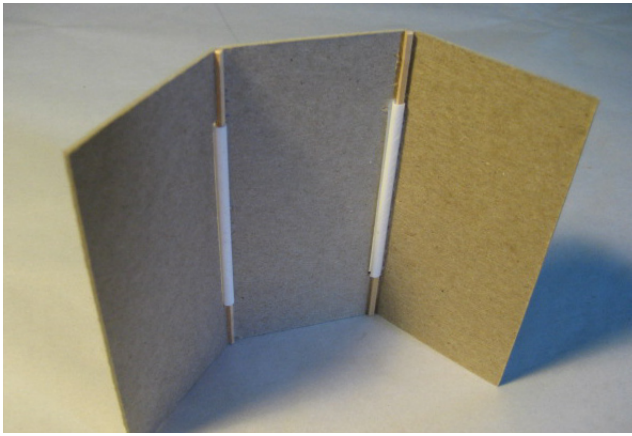
211 west seventh street will be converted to a two bedroom residence for a middle age couple who wish to divide the space without using walls. The idea is to retain the large volume of the space, not block any natural light, provide varied degrees of public and private spaces which can be altered and reconfigured by the occupant, as well as supply the majority of storage for the residence. The connections to the building should not degrade or penetrate the preexisting structure. There will be six distinct areas: kitchen, dining, living, office, and two bedrooms.





## Concept Sketches

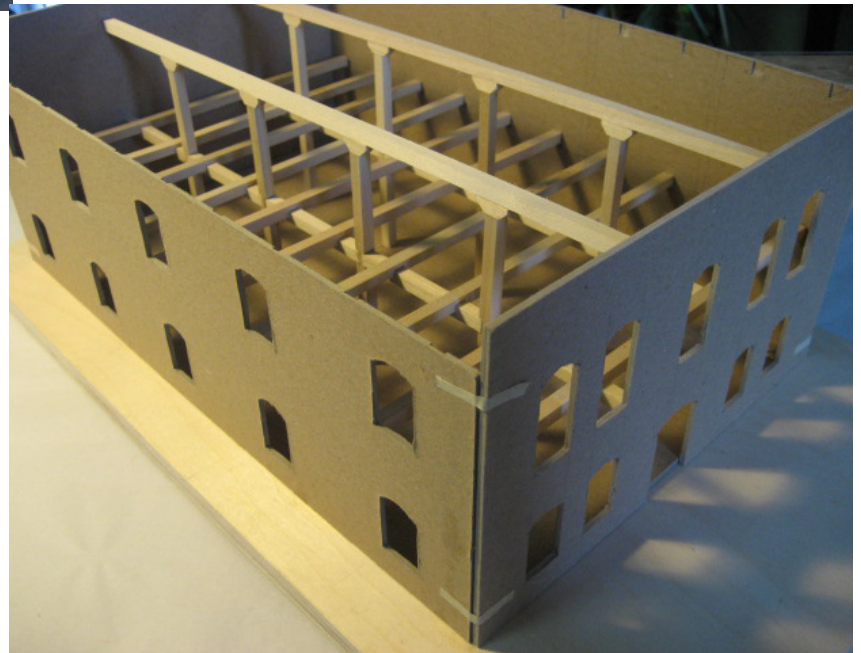
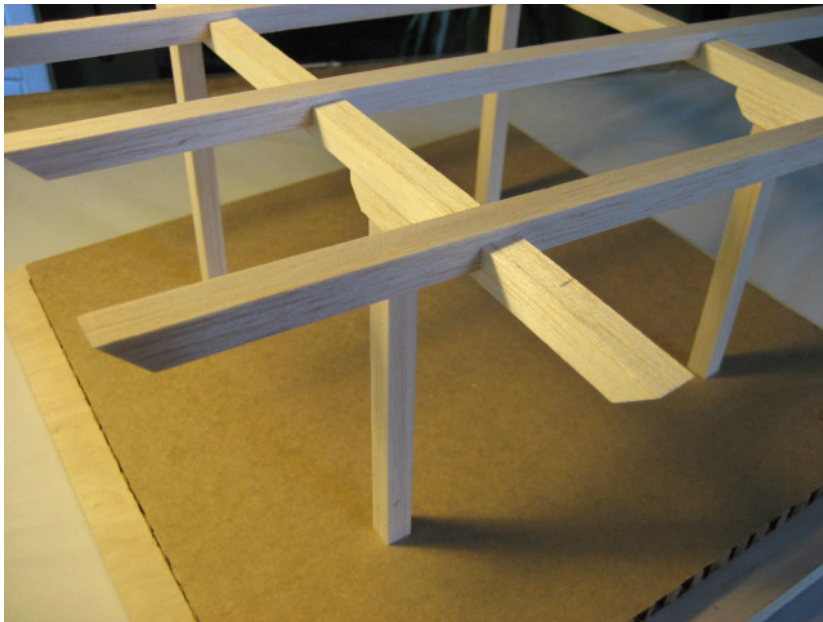




Concept Models

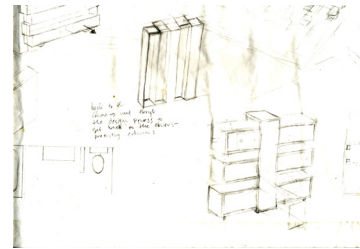
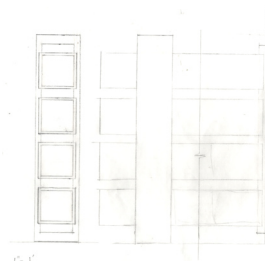
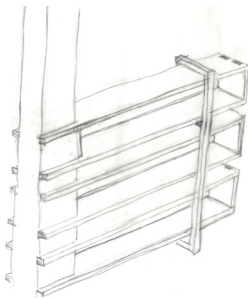
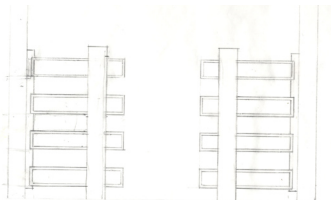
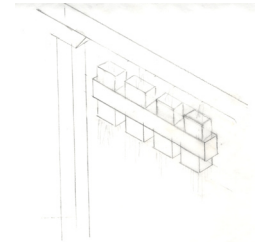
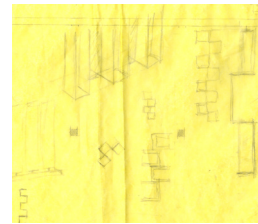
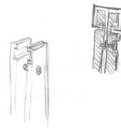
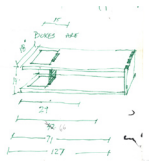
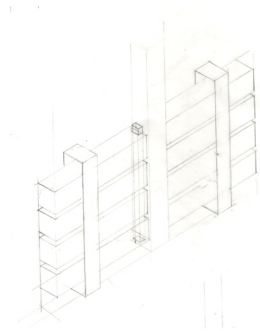
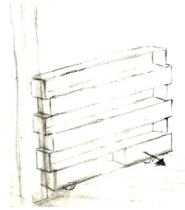
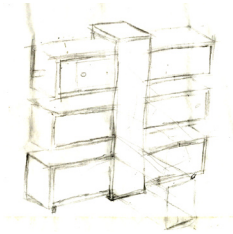
Note. L. DiJoseph, 2008.





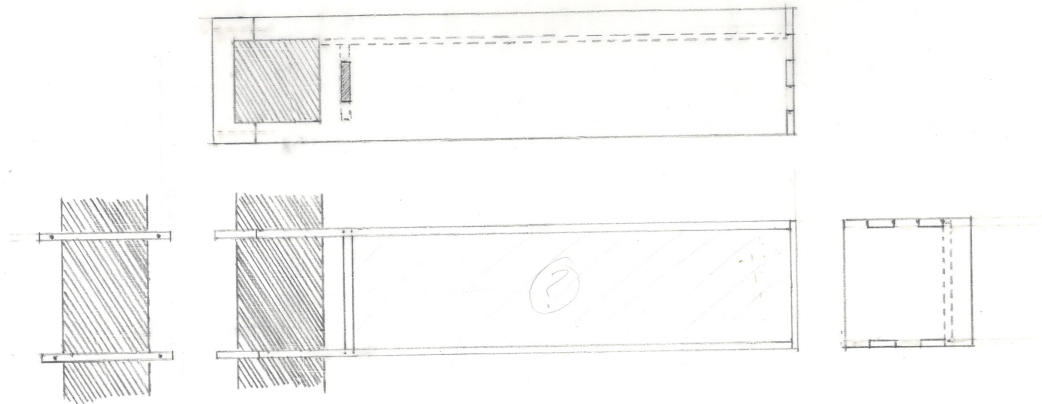
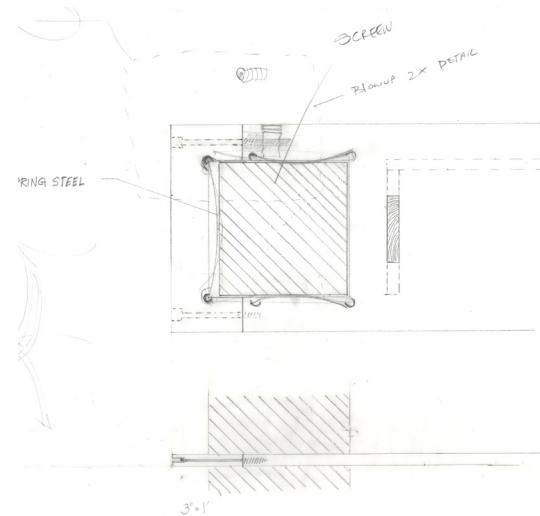
Note. L. DiJoseph, 2008.

## schematic development



## Typical Partition

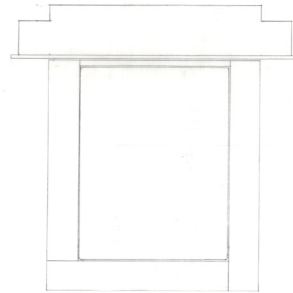
partition section engages columns without penetrating them. completely adjustable vertically and horizontally in 90 degree increments



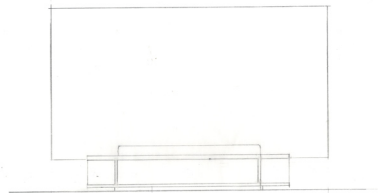
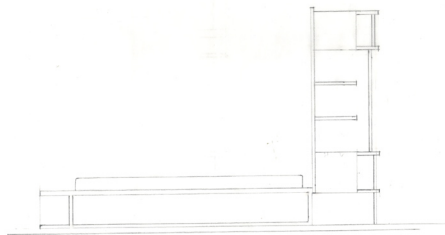
TYPICAL PARTITION COMPONENT  
1" = 1'

## Platform Bed/ Wardrobe

provides a private dressing area and storage for clothing combined with a platform bed

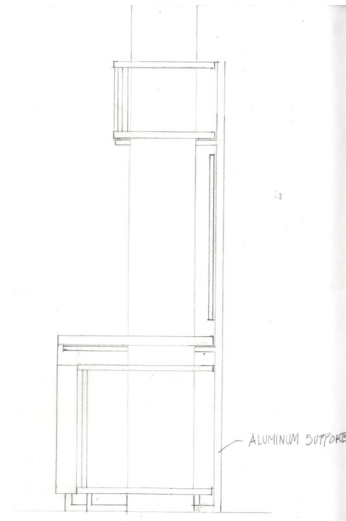
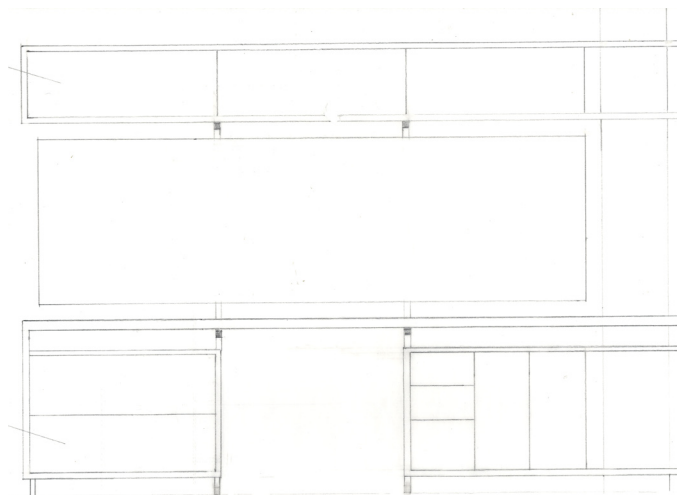


1" = 8'



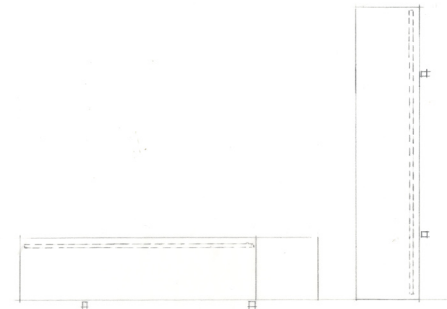
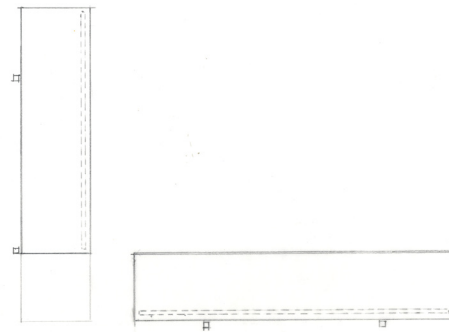
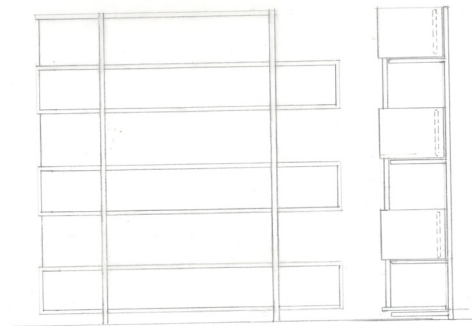
## “Cantelevered” Desk

office station that provides privacy workspace and storage

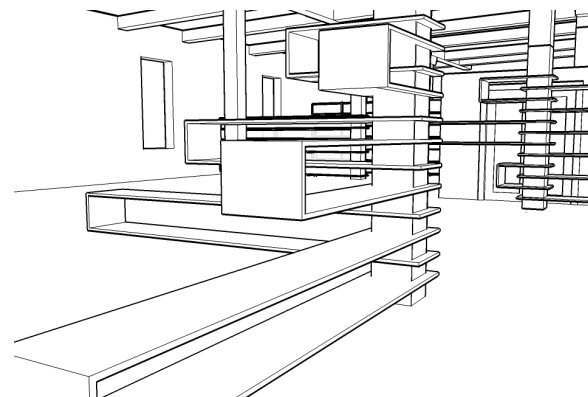
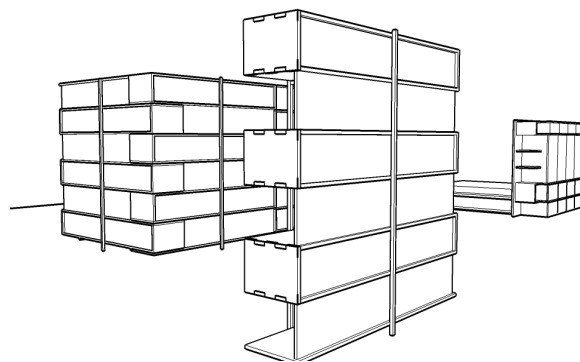
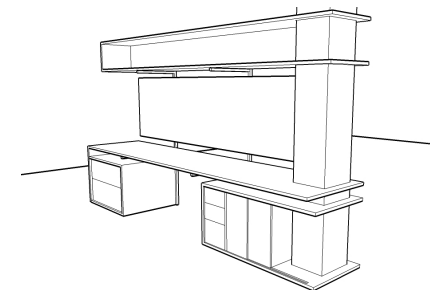
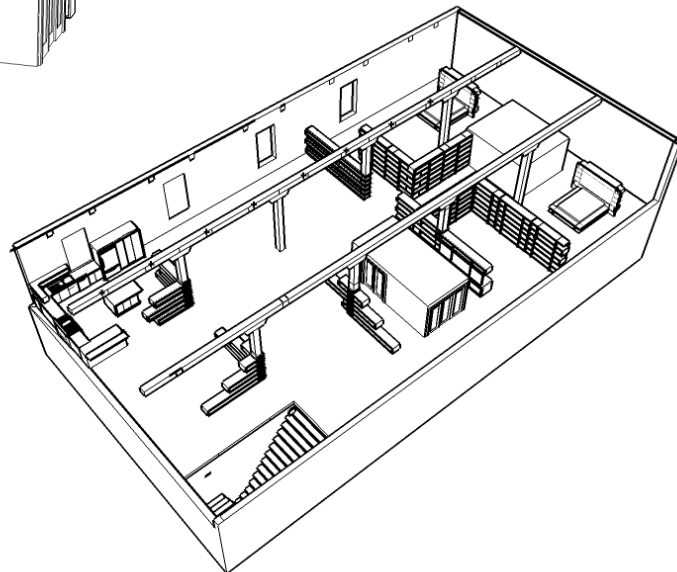
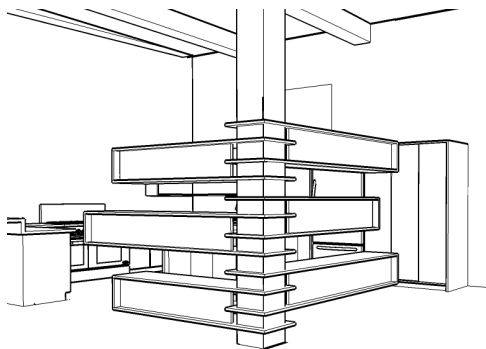
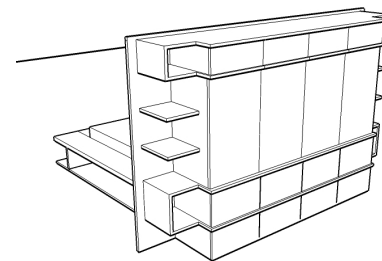
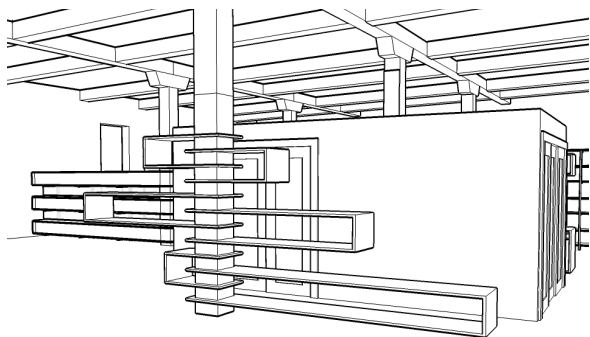


## Freestanding Partition

partition provides privacy, storage, and a corner wall without external support

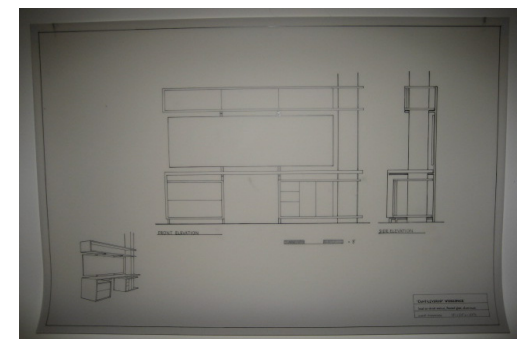
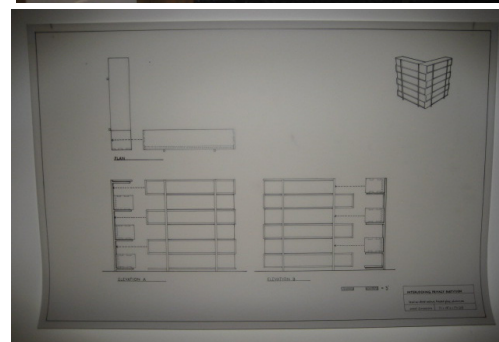
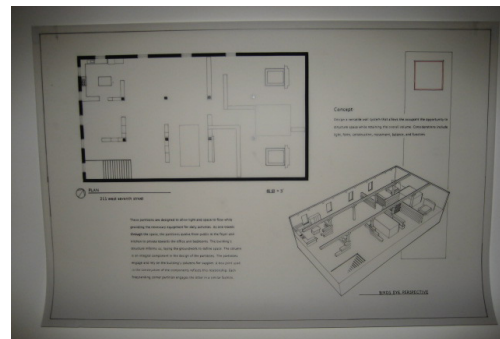
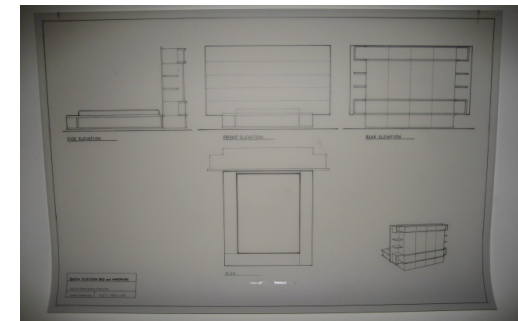
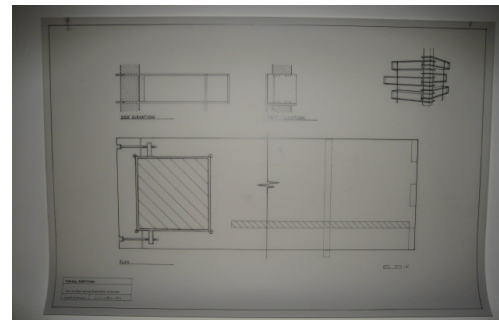
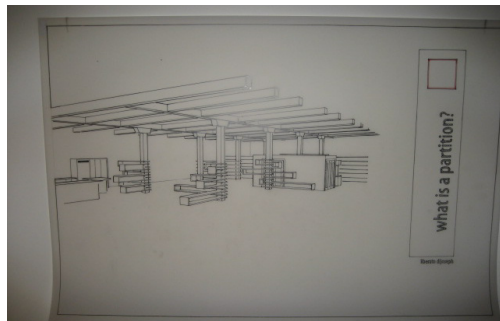


## Final Design





# Presentation Boards



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## Biography

A native of Falls Church, Virginia, Liberato DiJoseph completed his BA in Fine Arts at Georgetown University. After finishing college in 1996, he moved to New York to pursue an apprenticeship in functional sculpture.

During his tenure in Manhattan, Lee first worked with master artisan Jonah Zuckerman making architecturally inspired custom furniture. In late 1998, he went to work with rare wood purveyor Tucker Robbins producing modern primitive pieces for discerning clientele.

Returning to Virginia in the spring of 2000, he began building large-scale installations at Winchester Woodworking for commercial jobs, most notably, the United States Library of Congress.

Lee established Mori Furniture in 2003 where he designed and crafted custom solid wood furniture. He later pursued a Masters Degree in Interior Design at Virginia Commonwealth University with a focus on simple, functional design. He resides in Richmond, Virginia with his wife, Kim, and their dogs, Vardaman, Gertrude, Junebug, and Milkshake.